

DIDACTIC CONDITIONS FOR DEVELOPING SKILLS IN ARTISTIC AND FIGURATIVE PERFORMANCE OF WORKS IN PIANO LESSONS

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Abstract: The article discusses the didactic conditions for developing skills in artistic and figurative performance of works in piano lessons. The main stages of this process are identified and its model is analyzed.

Keywords: artistic image, performing creativity, style, genre, dramaturgy, texture, tonality

Inreoduction

Artistic imagery, as a model for embodying a work's theme, is based on emotional perception, a sensory worldview, and is created through educational activities. The figurative cognition of any work of art is based on two main components: emotion and intellect.

The primary purpose of artistic imagery is to influence the student's feelings and perceptions. It is well known that the expression of aesthetic and intellectual feelings plays a significant role in revealing the figurative dramaturgy of any work. A person's attention to nature, to human life, and to works of art evokes aesthetic feelings. They allow us to understand which composer's music or style we like, and which masters' paintings we want to see again. These feelings make a person more interesting and shape their personal qualities.

Aesthetic feelings encompass a wide range of emotions, including joy and melancholy, love and suffering. This category includes the comic and the tragic, the sublime and the mundane. Through thought, interest and curiosity develop, which determine the quality of knowledge, skills, and abilities aimed at comprehending an artistic image, encompassing a broad range of intellectual and aesthetic feelings.

In piano pedagogy, intensive performance activity, aimed at actively promoting the creative idea, plays a major role in creating an artistic image. This is achieved through understanding the form-creating aspect of a musical work and its connection to its content, characterized by a unique intonational and semantic context.

The acquisition of new knowledge, building on previous experience, facilitates the active development of thought processes related to understanding the composer's era, the main theme of their work, and the central idea of their work. An important stage in the development of a pianist's intellectual potential is the expansion of their worldview, aimed at developing their creative potential.

Students' performance creativity becomes the didactic foundation upon which artistic and imaginative cognition is formed. We distinguish the following stages in this process:

- knowledge of theory and musical literature;
- practical skills and abilities in playing a musical instrument;
- performance conformity with the artistic image;
- readiness and desire for performing activities.

An important requirement in developing artistic and imaginative performance skills is mastery of the basic principles of performing speech.

Knowledge of musical theory defines the conceptual concepts, construction, and concept of a piano piece. Emotional sensitivity is developed through the development of musical ear, creative imagination, comparison, and juxtaposition. Ultimately, the study of piano works leads students to an understanding of artistic imagery and the identification of the creative and stylistic approaches of each composer. All performance activities involve considerable creative effort and are aimed not only at developing the intellectual potential of music school students but also at developing skills in the artistic and imaginative performance of the studied repertoire.

Let us focus on the intellectual and mental component of developing skills in the artistic and imaginative performance of piano works. This is a constantly evolving process, taking place not only in piano lessons, music theory, and music literature. Students acquire this knowledge systematically, and the process itself involves active, independent, extracurricular work.

G.G. Neuhaus wrote: “Success in developing an artistic image can only be achieved by continuously developing the student musically, intellectually, artistically, and, consequently, pianistically.” [1. 27]

From this, it follows that music school students must be taught, from the very first lessons, to understand the form of a musical work, the nature of the thematic material, and chordal organization, activating their imagination with all sorts of comparisons related to works of literature, painting, and natural phenomena.

Great attention should be paid to the composer’s creativity and style, the era in which they wrote the piece being studied, and the literary source, if any. Following the composer’s style, great attention must be paid to the genre of the work being studied. Genre determines the character of the work, its tempo, mood, structure, means of musical expression, etc.

Knowledge of musical form and the principles of its organization ensures the completeness and consistency of its performance. All this should be linked to the means of musical expression, which determine the dramaturgy of the musical work. We place great emphasis on our students’ cognitive research, which requires them to write summaries of the piece being studied. Sources such as the internet, reference books and textbooks on music literature, and illustrations of paintings play a significant role in understanding the artistic imagery of the piece being performed. The development of skills for artistically expressive piano performance is greatly facilitated by a step-by-step approach that fosters a unified understanding and personal assessment of the piece being studied.

The model involves:

- familiarization with the work and style of the composer who created the piece;
- defining the structure and stylistic features of the piece;
- identifying specific genre characteristics;
- establishing the basic intonations typical of a given genre in the composer’s work;
- analyzing the main dramatic development techniques, identifying the rises to climaxes and declines in development;
- identifying technical difficulties and developing techniques and methods for overcoming them;
- developing a model for the holistic performance of the piece that corresponds to the content and the composer’s intended concept.

When creating a didactic model for the step-by-step study of a piano piece, it is necessary to utilize all means aimed at its optimal artistic and figurative performance.

We distinguish three stages in this process:

- holistic analysis, preliminary familiarization;
- the process of understanding the meaning of the piece;
- synthesis. In characterizing the first stage, we must note such factors as the work's affiliation with the composer and its particular style. Analysis of texture, tonal plane, and technical difficulties becomes the stage when the work is sight-read and an understanding of the artistic and figurative concept emerges. This work, based on an analysis of each section of the form, facilitates a gradual understanding of not only the form-generating aspects of the work but also its content.

The second stage includes an analysis of the form section by section, an analysis of the melody and its main directions of development, an analysis of the harmony and main chords that play a form-generating role, and an analysis of the texture and technical difficulties of performance.

The third and final stage is aimed at performing the work with a reliable interpretation. This stage requires the student not only to overcome technical difficulties and a competent knowledge of the text, but also to incorporate an emotional factor that corresponds to the figurative content of the work. Ultimately, the scientific and theoretical basis for developing artistically imaginative performance skills is our model, which consists of three didactic stages of working on piano pieces.

It should be noted that the student's auditory experience greatly influences artistically imaginative performance, primarily through an understanding of rhythmic formulas, timbre coloring, harmonic progressions, and dynamic nuances.

The importance of the visual component, acquired through familiarization with works of literature, painting, and theater attendance, cannot be overlooked.

Developing a sense of beauty also enriches the process of creating an artistic image when performing a piano piece.

Thus, artistically imaginative piano performance skills are developed with an emphasis on promoting such volitional qualities as determination, perseverance, endurance, and so on. Performing on stage requires stage presence, restraint, and self-control.

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